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American Art News

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NEW YORK, NOVEMBER 1, 1913.

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A RARE GOTHIC TAPESTRY.

The Gothic Tapestry illustrated on this page, and now at P. W. French & Co.'s Gallery, 6 East 56 St., is a remarkable weave and one whose richness of quality will appeal to art lovers.

Messrs. French & Company have the enormous quantity of eight hundred yards of sixteenth century red velvet in their galleries. This was the complete hangings of two churches. Parts of the velvet show the effect of wear, which only makes it the more beautiful and rare. It is interesting to note that with its great age, the coloring of the velvet is as brilliant and the silk as firm as when it was first made. This lasting quality does not exist in the present-day velvet.

EVANS ON CLAUSEN.

In a published interview on the recent settlement out of Court of the notorious Evans-Clausen case, the news of which settlement was published exclusively in the ART NEWS last week. Mr. Evans is quoted as saying that "he thought Mr. Clausen had been sufficiently punished by the litigation, etc."

Considering and recalling the statement widely published at the time of the disagreement of the Jury on the case, when tried, that the said Jury stood eleven for Mr. Clausen to one for Mr. Evans, which published statement was never publicly contradicted, this quoted remark of Mr. Evans recalls the famous saying of the immortal "Squibob," when in describing a physical encounter, he said, "Seizing my opponent's nose between my teeth, I held him firmly down upon a table."

MUSEUM'S ALTMAN PORTRAIT.

A. Muller-Ury has been commissioned by the executors of the Altman estate to paint a portrait of the late Benjamin Altman for the Metropolitan Museum.

The artist will depict the collector as seated in his gallery. While in the background will appear some of the great masterpieces he possessed.

To assist him in his work, Mr. Muller-Ury, is using the only two photographs of Mr. Altman in existence. The portrait will be placed in the Altman Gallery of the Metropolitan Museum.

NEW COTTIER GALLERIES.

The new Cottier Galleries at 718 Fifth Ave. (cor. 56 St.), will open today with a special exhibition of pictures. This will not be a "Loan Exhibition," but will consist entirely of recent purchases including examples of Reynolds, Gainsborough, Raeburn, Hoppner, Lawrence, etc.

There will also be represented the early Italian and Flemish Schools and a few remarkable examples of modern Dutch and Barbizon painters, including a masterpiece of Constant Troyon.

MORE "GAINSBORO'S" (?) FOUND?

A. Blomberg, a Stockholm court-photographer, recently engaged to photograph a private collection of old oil paintings, announces that he has found a genuine Gainsborough portrait among the pictures.

It represents the famous Swedish political leader, Springer, who later turned traitor to his own country and entered the service of Russia. After having amassed a huge fortune there Springer escaped to England, where he lived for some time at Brighton.

Two of the foremost experts in Sweden, M. Hultmark and Dr. Looström, declare the painting to be a genuine Gainsborough. They are also supported by the new director of the Swedish National Museum, M. Richard Bergh.

A Danish syndicate has offered £3,000 for the picture, but met with a refusal, the owner holding out for twice that amount. The painting was bought at a public sale five years ago for £3.

"The Cottage Door," bought by a gipsy for £80, and advertised in the London "Evening News" for sale at £7,000, has been pronounced genuine by Mr. Charles L. Eastlake, formerly keeper of the National Gallery, and Mr. Norman Hirst, engraver of many of Gainsborough's pictures.

The identity of the gipsy owner is undis-

LOST TITIAN FOUND.

A special cable despatch to the "Sun" from Milan says: A lost masterpiece of Titian has just come to light among the collection of old masters acquired by an art dealer in 1860 and now in the possession of his family. It represents a two-year-old child, nude, seated on a red velvet cushion, holding a bow in one hand, the other resting on a lapdog.

The picture, which is well preserved, despite traces of burning and cut off borders, bears the signature of the master of the Venetia school partly erased, but its authenticity is undoubted. The only portrait of a child alone painted by Titian was originally in the gallery of the Duke of Gonzaga at Mantua and was evidently stolen when the gallery was burned at the sacking of the palace in 1630. The coat of arms of the Gonzagas was painted on the canvas hiding the painter's signature.

A portrait of a nude child by Titian is included in the list of the paintings in the Duke of Mantua's picture gallery.

CAMERA DETECTS "FAKES".

A Special Cable to the New York "Times" from London, says great interest has been aroused in art circles by the discoveries of Dr. A. P. Laurie, the Principal of Heriot-

two artists, the one who painted in the horse being a rather clumsy copyist of Paul Potter.

Examples of typical brushwork of Teniers, Rembrandt, Titian, Van Dyck, Velasquez, Constable, and Paul Potter have been obtained and are in process of time expected to influence greatly decisions in doubtful cases.

"EXPERT" BERENSON COMING.

Mr. Bernhard Berenson, the "expert" on early Italian painters, is expected this month in New York, to remain for the Winter. He will follow the Dutch "expert" Dr. Bredius, at present on an "expertizing" tour of the leading Art Museums and private collections in the United States and Canada.

HISTORIC PORTRAITS SHOW.

A loan exhibit of unusual interest will soon open in Van Cortlandt Museum by the Colonial Dames of the State of New York. A collection of small historical portraits of all kinds has been made, comprising miniatures, silhouettes, wax portraits and carvings in wood and metal. The Wedgwood portraits are an unusual feature.

The dates are very early, few being later than 1800, except in distinguished instances. A number of old daguerreotypes will be exhibited. The old families of New York and throughout the State, as well as Maryland and other States, and numerous private collections have been drawn upon to make an exhibit of great distinction and interest.

BOGUS PAINTINGS SOLD.

A Special Cable to the New York "American" from Paris says a unique sale of pictures has just taken place in the Latin Quarter. It was an auction of bogus pictures and I do not recall ever having seen one like it in Paris. The pictures bore the names of Corot, Troyon, Isabey and other famous masters and every one had been passed upon by the Paris Assize Courts and pronounced forgeries.

Such pictures, on a conviction, are forfeited to the State, and are sold for what they fetch, simply to get rid of them. The collection was indirectly originated many years ago by the well known painter Harpignies, who one day caught sight in a "junk shop" in the Latin Quarter of a painting which bore his signature, but which he was convinced at a glance he had never previously seen.

Entering the shop, the painter inquired:

"Whose picture is that?"

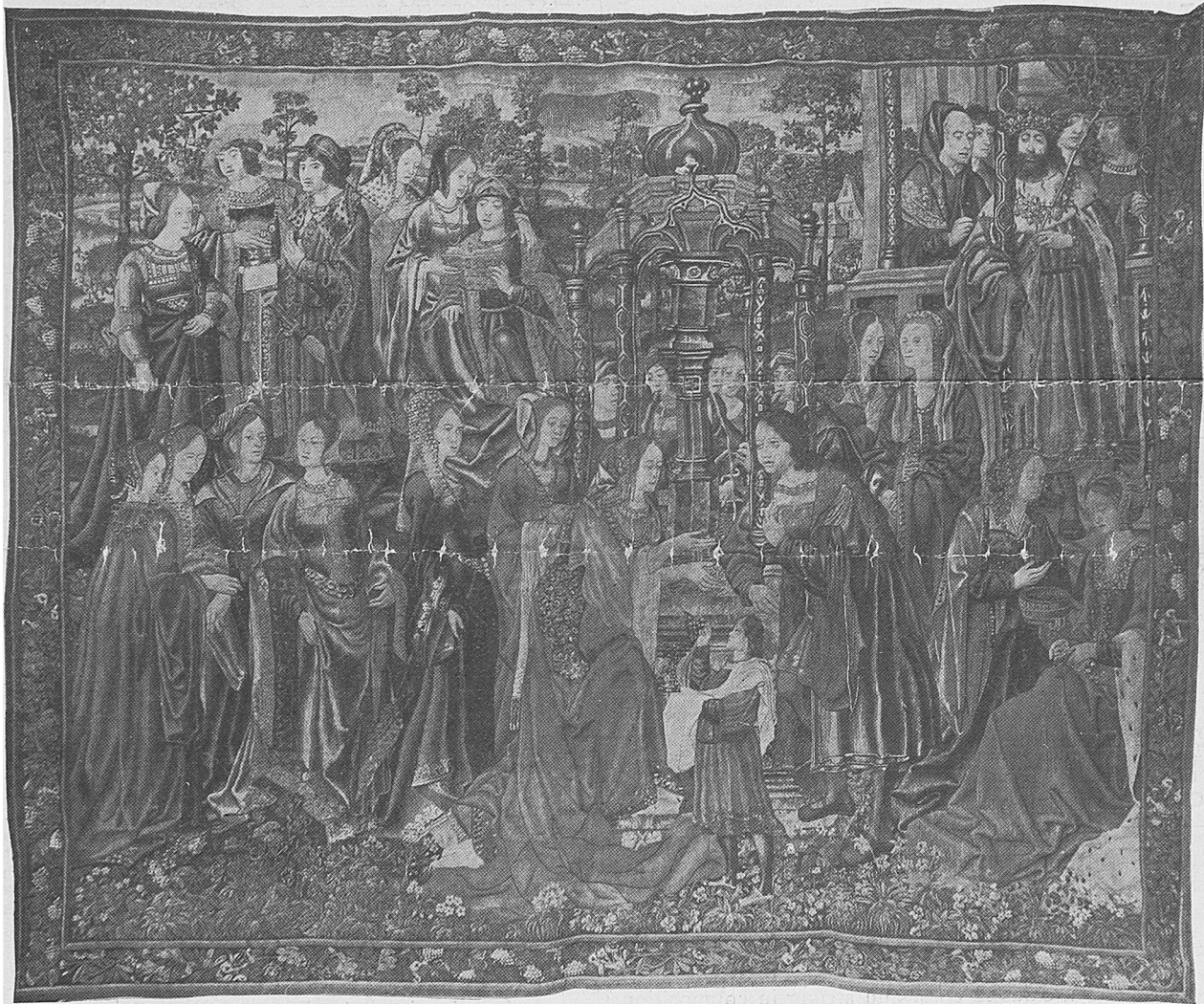
"The celebrated painter, Harpignies," replied the dealer; "look, here is his signature."

"I see my own signature," replied the artist, "for I am Harpignies but that picture is a forgery, and so is the 'Corot' there and that 'Troyon!'"

He promptly called a policeman and had the forgeries seized and brought before the court. Hence the large collection of fraudulent paintings, which had been accumulating ever since in the hands of officers of the Ministry of Fine Arts. It goes without saying that the counterfeits were sold as such and for what they were worth.

GILBERT MEMORIAL WINDOW.

A special service at the installation of John LaFarge's memorial window to Mrs. G. H. Gilbert, for many years a member of the Daly Company, will be held at four o'clock tomorrow, Sunday afternoon, Nov. 2, at the Hamilton Grange Reformed Church, 149 St. and Convent Ave. The window is one of LaFarge's finest examples, and is now for the first time so placed that it may be well seen.



RARE AND BEAUTIFUL GOTHIC TAPESTRY WOVEN IN BRUSSELS ABOUT 1550.
Collection of P. W. French & Company.

closed. The secret is in possession of Mr. Townley Lark, the secretary of the Gipsy and Folk Lore Club.

The owner, it is stated, will sell the picture only on condition that the buyer burns the frame in deference to a Romany superstition.

Several versions of the same subject were painted by Gainsborough. Some of these, including the finest, are in the possession of the Duke of Westminster.

In size the picture is about five feet by four. It shows a rustic woman surrounded by her family standing before her cottage door, the trees flooded with the golden light of an Autumn evening. A gnarled, leafless trunk overshadows the cottage, half-concealed by foliage. In the middle distance a rustic bridge spans a tiny stream.

An exhibition of sketches by Charles Vezin will open to the public Nov. 10 at the Salmagundi Club, to continue through Nov. 22. The hours will be 2-6 and 8-10 P. M.

Watt College, Edinburgh, and Professor of Chemistry of the Royal Academy of Arts, London, who has just announced the results of the investigations, by microphotography, which he has made into the genuineness of old masters.

He used a camera designed by himself to photograph portions of pictures in the National Gallery, the National Gallery of Scotland, and at Amsterdam and The Hague. He found that microscopic photographs, greatly enlarged, revealed character in the brushwork in just the same way as a magnified photograph of a signature on a check showed characteristics of which even the writer was unaware. So by comparison between the magnified portions of an authentic picture and a doubtful one he was able to establish the identity of the latter with certainty.

He has already proved a so-called Teniers and Wouvermann in private collections to be "fakes", and has found a picture in the National Gallery labeled "The Old Gray Hunter", by Paul Potter, which is really by

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Brown-Robertson Co., 707 Fifth Ave.—Colored etchings by Geo. Senseney, to Nov. 15.

Columbia University—Avery Library Illuminated Books and MSS., to Nov. 8. Century Club, 7 West 43 St.—Member's monthly exhibition, to Nov. 8.

Cottier Galleries (new), 718 Fifth Ave.—Special opening exhibition, early English and other masterpieces.

Folsom Galleries, 396 Fifth Ave.—Paintings by W. W. Gilchrist, Jr., to Nov. 13.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

Kennedy Gallery, 613 Fifth Ave.—Etchings and dry-points by D. Y. Cameron, Nov. 5-30.

Keppel Gallery, 12 East 39 St.—Etchings by Anders Zorn, to Nov. 8.

Knoedler Galleries, 556 Fifth Ave.—Early English Sporting Prints, Nov. 3-15.

Macbeth Gallery, 450 Fifth Ave.—Oils by sixteen Americans, through Nov. 10.

MacDowell Club, 108 West 55 St.—Second group exhibition, to Nov. 9.

E. Milch Gallery, 939 Madison Ave.—Paintings and sculptures by notable American artists, to Nov. 8.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

National Arts Club, 119 East 19 St.—Annual exhibition Society of Illustrators, to Nov. 9.

Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England., purchased direct from Heir Apparent, son of Earl of Clanwilliam.

Van Cortlandt Museum, Van Cortlandt Park—American Historical Portraits.

COMING ART AUCTIONS.

New York.

American Art Ass'n, 6 East 23 St.—Antique furniture owned by Dr. Allan McLane Hamilton and furniture, etc., from O'Day and Redman estates, Nov. 5-7, 2:30 P. M. Metropolitan Art Ass'n (Anderson Galleries), Madison Ave. and 40 St. Books from the collections of Messrs. C. W. Van Vleck and Henry B. Culver, both of New York, Nov. 5-6, afternoons.

Berlin.

Lepke's Kunstauktionhaus—Collection of Majolicas formed by Adolf von Beckenrath, Nov. 4-5.

Munich.

Gallery Dr. Jacob Hirsch, "Expert," 17 Arcisstrasse—Collection Greek and Roman coins formed by Baron F. von Schenck of Berlin, Dr. B. K. in M and others, Nov. 17 and following days.

Frankfort A./M.

Joseph Baer & Co.'s Gallery—Art library late E. Schweitzer, Nov. 20-24.

EXHIBITIONS NOW ON

Sixteen Americans at Macbeth's.

The Macbeth Galleries 450 Fifth Ave., are showing through Nov. 10, recent works by sixteen American painters, all of the younger school and all of whom show canvases nearly equal in quality. It is a harmonious and attractive display. Guy C. Wiggins' three harbor scenes, in which subject he excels, are the best he has ever painted. His "Gloucester," a large canvas, luscious in color and strong in composition, is painted with that sureness of touch that brooks no questioning as to the painter's sympathy with and knowledge of his subject. Not less interesting, are his "Along the Docks" and "The Harbor." Martha Walter is also at her best in "Gray Day at Coney Island" and two presentments of children, loosely painted and lovely in color, and expression. Gifford Beals' "The Marble House," is typically good, fresh in color and sincerely painted. Cecil Chichester, and Allen D. Cochran are fulfilling their early promise. They each show three delightful works.

W. W. Gilchrist, Jr. has two delicious studies of children, rich in color and sympathetically painted, Sophie Brannan's two landscapes, tonal in effect, serious in purpose and close studies of nature, Charles Rosen and George H. MacCrum are well represented, and Lillian R. Reed, Guy Pene DuBois, Kenneth Frazier, Kathleen McEnery, Henry Selden and W. J. Beuley, are the other exhibitors whose work holds well its own in the display.

The next exhibition at these galleries will be one of "Thirty American Paintings by Thirty Men" from Nov. 11-25.

Second MacDowell Club "Group" Display.

The second MacDowell Club exhibition opened to the public on Thursday, to continue through Nov. 9. It comprises the work of nine young painters and represents about all the "isms" in the category of modern art, so that it is difficult to decide where "Impressionism" begins and "Futurism" and "Cubism" end in the display. Louise Pope, who went to Paris, where she now is, a few years ago, a sane and healthy painter, has felt the lure of the "Futurists," and has not yet recovered. She shows four nude studies, presumably females. Anne Goldthwaite has some good character expression in her eight life-size portraits, but character is evidently the end for which she most strives. Edith Hawthorth evidently spent an industrious Summer at Provincetown, Mass., as the eight canvases she shows; portray that popular resort in glowing and vivid colors. She also shows a group of small sketches, spontaneous and attractive efforts.

Elizabeth Grandin is an "Impressionist." Honesty of purpose designates her work, which shows great improvement over that of last year. Mountford Coolidge's six examples betray individuality. They have delicacy and an atmospheric quality. Margaret W. Huntington has gone in for a "pointillism" and her seven canvases painted last Summer in Italy, evidence a marked advance over any of her previous work, and scintillate in rich color. Other exhibitors are Clara G. Perry, Mary C. Rogers and Thomas C. Skinner.

The next exhibition at these galleries to open Nov. 13, will include the works of Andrew Dasberg, Henry L. McFee, Paul Rohland, Oliver Chaffee and Morgan Russell, all "Cubists" and "Futurists."

NEW MURAL PAINTING SCHOOL.

The definite need of a practical post graduate course in mural painting and the allied forms of art, is to be met by the establishment of an atelier under the management of William Laurel Harris, Arthur Crisp, Katherine S. Dreier and Ida Proper, where students can gain a knowledge of practical work on definite projects.

This system has worked very satisfactorily among architects who have, for several years, had such an atelier of instruction for advanced pupils, and the same system has been used by the National Sculpture Society for two years with excellent results. The projected new school is the first of the kind in New York City, and is, in point of fact, a return to the well tried methods that produced the great mural painters of antiquity. Only a limited number of advanced students will be accepted—students who have finished their ordinary school course and have attained facility in the drawing of the figure. They will be employed on decorative work of practical utility, and money prizes will be awarded by a jury of architects and mural painters.

William Laurel Harris, 423 W. 59 St., N. Y., telephone number, 3210 Columbus, will supply information relative to the new school.

HAMILTON, O'DAY, REDMAN SALES.

Antique furniture, an important 16th Century Tapestry, Oriental and European ceramics, carvings, arms and armor, curios, etc., owned by Dr. Allen McLane Hamilton, modern furniture, by Baumgarten and other makers, Oriental rugs, etc., to be sold by order of the executors of Daniel O'Day and B. R. Redman, will be sold at auction at the American Art Galleries, 6 East 23 St., Wednesday-Friday afternoons, Nov. 5-7, next at 2.30 o'clock each day.

The combined collections will be on public view until time of sale each day.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of the American Art News, published weekly from October 15 to June 1: monthly in middle week, July, August and September, at 15 East 40 Street, New York, for October 1, 1913, required by the act of August 24, 1912.

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JAMES B. TOWNSEND, Editor and Publisher. Sworn to and subscribed before me this 13th day of October, 1913.

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EXHIBITION CALENDAR FOR ARTISTS.

NEW YORK WATER COLOR CLUB, 215 West 57 St., N. Y.

Annual Exhibition.

Exhibits received Oct. 24-25
Opens Nov. 8
Closes Nov. 30

PA. WATER COLOR CLUB, Penna. Academy, Phila., Pa.

Opens Nov. 9
Closes Dec. 14

PA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy, Phila., Pa.

Twelfth Annual Exhibition

Opens Nov. 9
Closes Dec. 14

NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.

Winter Exhibition.

Exhibits received Dec. 1-2
Opens Dec. 20
Closes Jan. 18-1914

WITH THE ARTISTS

Augustus G. Heaton spent the greater part of the Summer in Europe, visiting Paris and London. In the latter city, during July, he exhibited several canvases at Albert Hall in the Allied Artist's Ass'n Show. Since his return to this country in September, he spent some time at Siasconset, Mass. At his Carnegie Hall studio he is now at work upon a portrait of a handsome young woman. He plans holding an exhibition later in the season.

J. Campbell Phillips spent a busy Summer in Italy, painting on and near Lake Maggiore. He has brought back a number of unusually interesting canvases, the majority of them landscapes, beautiful in color and feeling and having the soft alluring atmosphere and poetry of the locality. All are records of his sympathy with his subject. Although the artist's reputation has been won by his portrait work, and not as a landscapist, these works do credit to his talents and reveal a marked advance over previous landscape work. He also painted two portraits while abroad. He will hold an exhibition at the Ehrich Galleries next month.

Joseph Boston has returned to his Carnegie Hall studio, after a Summer spent at his Adirondack studio, where he painted a number of important landscapes and figure pictures. In one large mountain scene he has obtained a richness of color and depth of quality are even for him. An interior subject in which he has ably composed two figures against an artistic fireplace, is a distinctly American scene, and is picturesque and lovely in color. "Companions," is another individual composition, ably painted, in which he has introduced a soft and lovely light.

Roswell M. Shurtleff returned from his Keene Valley, Adirondack studio, yesterday, to his studio, 350 West 55 St.

The annual "Get-Together" dinner of the Salmagundi Club, was held on Tuesday evening at the Club house. George Inness, Jr., was the guest of honor and an unusually large number of members enjoyed the evening. Henry E. Dixey was one of the entertainers.

W. T. Smedley painted two exceptionally good and strong portraits the past Summer at Southampton, L. I. those of Messrs. Samuel L. Parrish and Benjamin Aymar Sands. Both works are now on exhibition in the Parrish Museum at Southampton. The portrait of Mr. Parrish is a three quarter length seated one and depicts him in a light gray suit holding a book in his left hand. It is painted in a low key, is soft and harmonious in color admirably drawn easy and natural in pose and an excellent likeness. The portrait of Mr. Sands was painted for the University Club of New York of which he was for many years President. It is also a three quarter length seated presentment, the color scheme one of browns, with rich high flesh tones, and as in the former portrait the drawing pose and likeness are truthful and excellent. Both portraits are among the best the artist has painted.

At C. Arnold Slade's exhibition now on at the Phila. Art Club, Phila., some nine canvases have thus far been sold, among them his large picture, "The Temple Della Saluta," which goes into the collection of Mr. John Braun, of Phila. His "Market at Tangier," another important work, was purchased by Mrs. George Miller, of Milwaukee, Wis. Mr. Slade will hold an exhibition of his works in Copley Hall, Boston, beginning Nov. 8.



POOL IN THE ROCKS.
W. W. Gilchrist, Jr.
On exhibition at Folsom Galleries.

Robert Hamilton expects to return to his studio, 96 5th Ave., Nov. 1. He has been, as usual, painting sheep and cattle subjects in Berkshire, Mass., and will have something good to show in that line in New York this winter, in a group exhibition. He exhibited with the Berkshire artists at Stockbridge during the summer, and at his studio between Lenox and Lenoxdale, painted several portraits, and entertained many interested visitors. He has just purchased a site for another studio further north, where abundance of new subjects can be found.

John Da Costa, the English portrait painter, whose presentments of children have won him renown both in America and England, arrived in New York on Monday on the Carmania. He is now in Baltimore, where he will remain for several weeks, executing portrait commissions. It is his purpose to hold an exhibition in that city and in New York.

The Sherwood Studio building at Sixth Ave. and 57th St., was sold a fortnight ago to a Corporation whose intention, it is presumed, is to erect a large commercial building on the site. As Acker, Merrill & Condit, who occupy the store on the street floor, have a lease to 1916, artists in the building need have no anxiety about finding other quarters for the present, at least. The real estate firm, through whom the purchase was made asserts that there will be "no change in the building for many years."

Frederick Wilson showed in the Architectural League Exhibition room in the Fine Arts Building in West 57 St., through Monday last, a Chancel window in painted antique glass, for the Church of the Epiphany, Los Angeles, Cal. The window, both in design and execution, compares most favorably with any stained glass work produced in New York in many a day.

George Dwinell, Max Hermann, Frederick Boston and Misses Martha Bailey and Bogert, have returned to their Brooklyn Studios from their summer country stays. Mr. Boston painted several landscapes in and near Milford, Pa., Mr. Hermann several at Rockport, Mass., while Misses Bailey and Bogert have been in Europe, and Mr. Dwinell has been painting some charming heads in pastel.

Joel Nott Allen has recently moved to a larger studio apartment in The Sherwood, and is at work on several important portrait commissions. His "Rose and Green," a seated portrait of a young woman in a soft green gown, against a rose background has just been purchased by Mr. William H. Seymour, of Baltimore.

Rare Confederate Issues.

Among Mr. Worthington's Confederate States provisional issues are the five-cent red Athens; full set of the Baton Rouge stamps, including the errors; ten-cent pink Beaumont, on cover; five-cent Danville, on cover; five-cent Emory, on cover; six varieties of the Goliad, Texas; ten-cent Greenwood, on cover; five-cent Grove Hill, on cover; five-cent Helena, Texas, on cover; five-cent blue Kingston; full set of Knoxville envelopes, etc.

Mr. Worthington's exhibit of U. S. envelopes entire is contained in twenty-two large albums, and ranks as the first United States collection of the world. His Transvaal, mostly unused and practically complete, contains more than 225 blocks and sheets and his Hawaii includes a cover with the two-cent and three-cent "Missionary" stamps, and five and thirteen-cent "Missionary," unused. There are also specimens of rare Cape of Good Hope, Ceylon, Nevis, France, Dominican Republic, Shanghai, and Cuba issues.

Mr. Duveen's Rarities.

Hr. Henry J. Duveen shows the two most valuable stamps in the entire exhibition, unused copies of the one penny and two-pence "Post Office" stamps of Mauritius. He has a block of four of the one penny Mauritius of 1848, and other rare issues of the remote island. His circular stamps of British Guiana, 1850-51 are also interesting.

Mr. Duveen also shows a highly specialized collection of Japan on 245 pages; unused and specialized collection of British stamps; specialized collection of the early issues of Transvaal, and other unused Australian stamps, unused German States extant; all the Tuscan varieties; a fine Swiss collection, including a block of nine double Geneva, unused, early Portugal issues; Portugese India, including the rare first issue on transparent brittle and soft wove paper; Buenos Ayres rarities and a specialized collection of Chili, mainly unused.

Mansfield Memorial Window.

In the Church of the Transfiguration (the Little Church Around the Corner), there was unveiled last week, a memorial window in memory of Richard Mansfield the actor. It is opposite the memorial window of Harry Montague who was long associated with the late Lester Wallack Company. The Mansfield window was designed under the supervision of Frederick Stymetz Lamb and executed in the Lamb Studios in this City. The rector of the Church was assisted in the unveiling by Mr. William Winter, an old friend of Mr. Mansfield's, and also the writer of his memoirs.

The window, given by Mrs. Mansfield, presents a figure clad in mailed armor as a champion in the field equipped for the fight, and drawing his sword from the scabbard in the cause of Right.

The window to Edwin Booth designed by John Lafarge is also one of the important theatrical memorials in this Church.

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THE PRINT-COLLECTOR'S QUARTERLY

Edited by FitzRoy Carrington

The October issue (Volume 3, Number 3) of THE PRINT-COLLECTOR'S QUARTERLY will contain the following illustrated articles:

MARCANTONIO RAIMONDI

By Arthur M. Hind

WHISTLER'S LITHOGRAPHS

By Thomas R. Way

THE DIVISION OF PRINTS OF THE

LIBRARY OF CONGRESS

By A. J. Parsons

CHARLES MERYON, POET

By William Asenwal Bradley

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

AN EXHIBITION SEASON.

There is every sign of an art season in New York and the larger American cities, to be crowded, as never before, with art displays of all kinds and descriptions. Even at this early date there is unusual hurry and bustle in the dealers' and public galleries—several minor exhibitions are on, and every mail brings announcements of others to come.

Buffalo, always ahead in international shows, is already enjoying in her Albright Gallery a display of the works of Lucien Simon, and will open in November in the same gallery, one of the works of the great Belgian artist, Constantin Meunier, which will travel to other cities in turn. We are promised an early view of the Altman collections at the Metropolitan Museum, and the French Institute, after its failure to show the works of Albert Besnard last season, will display examples of the French Humorists later on.

Let us hope that a crowded exhibition season will also mean a season of many and good sales of art works. There is certainly a sufficiency of art interest and movement to make the promise of the season good.

HARTFORD (CONN.).

The Morgan Memorial Museum has received from the family of the late J. P. Morgan, as an addition to the Wadsworth Athenaeum collections, W. W. Story's bust of Junius Spencer Morgan.

Recent acquisitions of the Museum, from other than Morgan sources, include an interesting Bougreau, the early "Arcadia," (gift of Mr. Charles E. Gross), and a fine Van Marcke, purchased through the Athenaeum fund.

A notable contest has been going on here for the preservation of the Bullfinch State House, now used as the City Hall. Local artists and architects appeared at public hearings to urge its preservation and restoration. A special committee of the city council is soon to report its recommendation as to the future of this interesting structure. The building is the most important public example of colonial architecture remaining in Conn.

Ruel Crompton Tuttle, whose delightful water colors have been showing at the Art Society Gallery, exhibited his recent portrait of Bishop Kinsman, of Delaware, at the Moyer Gallery. The portrait is an effective piece of color representing the bishop in his robes.

The Conn. State Library building at Hartford, designed by Donn Barber and Edward Hapgood, is now receiving its exterior sculptural embellishments. Figures representing Art, Science, Justice and History, executed by Tonetti, of New York, will complete the northern facade.

Albert Herter's ceiling allegory, "Education," has been placed in the Supreme Court Chamber of the Library building.

Philip Hale, of Boston, will soon begin a course of lectures on anatomy at the Art Society, where he has supervision of the instruction.

CLEVELAND.

Gage's Gallery housed a clever display of work in the Cleveland Women's Art Club exhibit last week. Subjects treated range from thumbnail sketches to panoramic landscape.

Originality stamps the output of the Cowan pottery at the Rorheimer-Brooks studio. Two charming child figures are modeled by Frank N. Wilcox to serve as book ends. From the same hand come a number of flower holders, new in design.

Portraits, marines, landscapes and quaint old world street scenes give the exhibition of Leslie W. Lee's paintings now at the School of Art, more the appearance of an exhibition by several artists than one. There are twenty-three oils and fourteen water colors, most of them coming from the exhibitions in St. Louis and Milwaukee and Chicago. The Cleveland water front, painted by Mr. Lee during a stay here last Summer, proves a most picturesque subject.

J. Allen Whiting is the director of the new Cleveland Museum. As director and as himself he is the quietest man one ever met. But let none be deceived by Mr. Whiting's quietness, for it is deceptive. An insistence on a point once taken has been the companion to his mood through all his career. His coming to Cleveland has developed a wonderful collection of pictures in private homes. He has found two Turners, a Van Dyck, a Rubens, an interesting and invaluable collection of Barbizon masters, which includes a splendid Corot, a Puvis de Chavannes, a Raeburn and many other fine pictures. Inasmuch as the directors of the Museum have not met since Mr. Whiting's appointment, he has not been able to lay his plans for the museum before them and hesitates to announce them definitely until they have been accepted.

"Briefly," says Mr. Whiting, "the museums of the United States have two policies. One, adopted by the Metropolitan Museum, is to hold no exhibitions except of such pictures as have been purchased or given to the museum. The other is that which the Western museums follow and includes the holding of circuit and local exhibitions."

"There are several artists and societies who get together an exhibition and move from one city to another with it. I think that Cleveland will shelter exhibitions of the

work of Cleveland artists. What the museum must seek above all is a fund for the purchase of pictures and for the buying of art treasures in India, China and Japan. These three countries are being denuded of their art objects by European and American collectors."

In the customs house there is now resting under bond a collection of Egyptian art and historical objects, the first purchase made by the new Museum.

BOSTON.

The Boston Studios are astir and the artists and "near" artists are assembling.

First among the important Summer paintings to be exhibited is Frank Benson's "Elizabeth," clearly another daughter. Elizabeth is, in much the same spirit as "My Daughter" (now in the Corcoran Gallery), of last year, although a trifle more conventional perhaps in line arrangement. The setting of the small dark head on the shoulders is very distinguished. The color and handling are fairly luscious in their rich fullness.

The canvas, said to be the only one of importance Mr. Benson has made this Summer, is thoroughly Bensonian, which means that it is wholly charming. The work has been sent to the Chicago Art Institute.

At the Vose Gallery the Summer exhibition has not yet given way to fresh comers, although it is soon to do so. A Gainsborough, recently acquired, is to be seen, an excellent example of his best period, a portrait of Miss Boone. There is also a fine Daubigny, big and impressive, as well as a couple of Raeburns, and a delightful Israels.

At the Studio of Curtis and Cameron they have been showing Jessie Wilcox Smith's water color painting "Now I Lay Me". It was painted some years ago and purchased by a Philadelphian.

Mary Titcomb has retired to her Copley Hall Studio—with a lot of new canvases to show for her Summer's work. Later she is to have an exhibition which is sure to be very interesting.

Jean Oliver ("John Nutting") has been spending some of these late Autumn days at that happy hunting ground, Old Lyme. She may be counted on to bring home many new and charming studies. Most of the Summer has been spent by Miss Oliver at Ogunquit, where she has had a cottage.

PITTSBURGH.

The Fourth Annual Exhibition of the Associated Artists of Pittsburgh opened its doors Oct. 25th, to continue until Nov. 23rd. The high standard adopted by the jury has resulted in an unusually fine display and places it among the leading exhibitions of the middle west, and, with the exception of New York, the best local show in the country.

Altogether 133 pictures are hung, representing 55 artists. The first honor was awarded Mabel Killam Day, a student of Robert Henri, for "Winter", a snow scene, a deliberate and direct execution of good quality. The second honor went to Arthur W. Sparks, head of the art department of the Carnegie Institute of Technology, for his "Cora and Clemence," showing two figures in the sunlight foreground in a glade of trees. Christ Walter's "Evening in the Catskills" received third place, and deals with the majesty and serenity of mountain landscape. The watercolor honor went to Mrs. Ray E. Motz.

Altogether, the exhibition is a most creditable one, and demonstrates the unusual rapid progress of a young organization of only four years standing. The officers of the Association are James Bonar, President; Will J. Hyett, 1st Vice-President; Elizabeth B. Robb, 2nd Vice-President, and Alex. Lappe, Secretary and Treasurer. The membership of 180 include all residents and former residents of Pittsburgh, in which many of our rising American artists are numbered.

CORRESPONDENCE.

Artist on Free Art.

Editor AMERICAN ART NEWS.

Dear Sir:

I fully believe every broad-minded artist in the country favors Free Art, and is glad it has arrived, but I also believe that every man who has an ounce of fine feeling in him, would favor some kind of a restriction put on cheap and tawdry stuff coming into the country.

It isn't the Artists who have "arrived" who need protection, if they are any good at all. They are sufficiently well protected in the market that their genius has created for themselves, and their safety from Foreign competition is too well assured, but how would it have hit some of these men in the early days of their struggles, had there been a glut of cheap "pot-boilers" from over the Ocean to mesmerize the un-educated tastes of their prospective buyers? It's the young fellows, we ought to think of. God knows they have a hard enough time getting on, as it is. What will these strugglers for recognition or existence ever be up against, with a "bunch" of unscrupulous "picture sharks", dumping their foreign "pot boilers" into this country, and landing the "stuff" in the homes of men of limited means, and big hearts, who are wishing to buy at small cost, don't know good art from bad, who are led to believe that; because art is foreign, it's the real thing, and who, were they not tempted by the foreign "daubs," would be willing to invest their money in some low priced efforts by young Americans? It's a wonder to me that the big dealers didn't think of this, when they were advocating Free Art. It's the men who deal in only really FINE ART, that we must look to. They certainly would only be too glad to keep rotten "daubs" out of the country. It seems to me there are enough "pot boilers" being turned out here by American "daubists" without giving the same class of microbe on the other side, a chance to come in. Where the higher education in Art comes in, in this kind of a game, beats me.

We want the big fellows over here, work by such men as Simon, Blanche, Cottet, Besnard, Bail, Leo Putz, Liebermann, Lavery, Etc., Etc. And in fact the work of any of the real painters, will help us all, and its a grand thing to have the works of old masters come in free, but God help the future of American Art Education, if the rotten \$5 and \$10 stuff of Europe comes floating in.

As to that Cubist and Futurist stuff being let in—Hands up! There should be a Jury of REAL PAINTERS and SCULPTORS, in every port in America to pass on what is Art, and what it "Rot", as there exists a board of health, to keep out disease.

American Artist.

Boston, Mass., Oct. 29, 1913.

ART BOOKS RECEIVED.

The House in Good Taste, by Elsie de Wolfe, with photographs in color and black and white, New York. The Century Co.

The average writer on interior decoration is frequently an enthusiast from the artistic view point, without literary ability or practical experience as a decorator; and if a practical decorator, his standards are apt to be those of the shop, and wedded to "period" furniture and over much upholstery.

Miss de Wolfe is a practical decorator with genuine artistic sense, and opposed to shop methods. Her culture allows her to write a book which in itself is pleasant reading, irrespective of the sense of authority behind it and the technical information it gives. It should be a standard text book on the subject for many years to come.

The Painter's Palette and How to Master It, by Bolton Brown, New York. The Baker & Taylor Co.

A delightful brochure for those to whom a study of the spectrum colors and their relationship to the pigments of the palette appeals. The Author, a successful landscape and figure painter, for many years Professor of Art in Leland Stanford University, Cal., is also an unusually keen thinker and an able writer. He speaks convincingly and with knowledge and authority in this work.

The Conception of Art, by Henry Rankin Poore, illustrated, New York. Doubleday, Page & Co., \$2.00.

The number of illustrations (there are over one hundred) many from recent paintings, in this work, makes it a useful adjunct to the modern art library. Even if one does not always follow the author in his arguments, one feels that he is thoroughly familiar with his subject. The points made, whether original or excerpts from other publications, are full of suggestion to those desirous of comprehending the spirit of the art of the past and the trend of the art of the future.

LONDON LETTER.

London, Oct. 21, 1913.

One of the most interesting events of this Autumn is likely to be the sale of the greater part of the library of the late Prof. Edward Dowden of Trinity College, Dublin. More than 20,000 volumes were included on his shelves, many of them rare and choice examples of early work and of scarce editions. Naturally the Professor's profound knowledge of the various epochs of literature afforded him an insight into departments of research, which are closed to the ordinary booklover and enabled him to specialize in various interesting directions. His collection of small engraved books, produced in France during the 18th century, and of Court Poetry, privately issued, is bound to create unusual enthusiasm among bibliophiles when put up at public auction, and a number of unpublished MSS. and letters, acquired by him while engaged on his *Life of Shelley*, are calculated to throw new light on the romance of more than one of the Victorian poets. Prof. Dowden was exceedingly proud of his collection of uncut editions, perfect as to wrappers and labels, and of his autograph copies of 19th century authors. There is an intimacy of appreciation about the collection, only possible when a great scholar turns collector.

In the Autumn Exhibition of The International Society of Sculptors, Painters and Gravers, the palm certainly goes to the French exhibitors, for there is nothing which can bear comparison with the work of Mme. Berthe Morisot, or Jacques Blanche. The former's picture, called "Picking Flowers," is as gracious as it is delicate, an exquisite realization of something profoundly appreciated. M. Blanche's "Portrait of His Mother," is treated with a masterly simplicity, which finds no need for the sickly sentiment with which subjects of this nature are so often invested. The dignity of the English School is upheld by William Strang, who is very much himself in his "Worshippers," in which a nude female figure receives the homage of various types of the "tinker, tailor, soldier, sailor." Luckily for his art, Mr. Strang knows the secret of avoiding the purely narrative in allegorical treatment. Glyn Philpot does not repeat his recent successes in his "Oedipus and the Sphinx," nor can it be said that Augustus John's contribution, "Head of a Woman" is likely to enhance his reputation. Charles Shannon sends three large pastels, which although not among the best work he has produced, are yet sufficiently pleasing to justify their inclusion in the exhibition.

The art of Spain, both as regards her pictures, her textiles and her faience, is always well represented at the Spanish Art Gallery, 50 Conduit St., W., but seldom have exhibits of greater interest been on view than at present, when as many as four rarely fine examples of the work of El Greco are to be seen. Each of the four deals with a theme which has likewise been used by the artist on other canvases already included in famous collections, and it is instructive to note the points retained by him in the various versions and those rejected in the later works. His "Penitence of St. Peter," at the Spanish Art Gallery, shows the Saint seated within a cave, through the entrance of which, the tomb with the angel guarding it is visible. The whole is painted in the artist's early manner, the strongly contrasted light and shade being employed to emphasize lines expressive of movement. "The Crucifixion" and the "Saint Thomas," are reminiscent of certain examples of the master to be seen in Toledo, which,

however, are by no means so important, and the "Christ Taking Leave of the Virgin," closely resembles the picture at the Convent of San Pablo Eremitano, the details of the background being the chief points of difference. The fact that El Greco is so poorly represented in the majority of English collections makes the opportunity of inspecting these fine examples, of especial interest.

At the Ideal Home Exhibition at Olympia there are one or two exhibits which call for special attention this year. One is that of Messrs. Daniell of 42 Wigmore St., who in addition to a 17th century mantelpiece of great beauty, taken from Oulton High House in Suffolk, are also showing an Oak corner cupboard of fine 15th century work, the carving carried out in a design of conventionalized grapes and trelliswork, an extremely rare and interesting specimen. Messrs. Gregory, of 19 Old Cavendish St., make a specialty of particularly successful copies of old embroideries and brocades, taken either from originals in their own possession, or to be seen in our national collections. Some of these are wrought by hand, others by machine, while some are merely printed on linen, but in each case the greatest care and taste has been exercised on the reproduction of the original design and coloring. A copy of some fine Mortlake tapestry and of a piece of William and Mary brocade are especially to be commended. These should be of the greatest service to connoisseurs, who have experienced the usual difficulty of procuring suitable hangings to accord with period furniture. A room decorated by the Omega Workshops, under the guidance of Mr. Roger Fry, shows "Futurist" principles as applied to the decoration of the home, and is one of the most suggestive and stimulating items in the exhibition. The work of these new artist-decorators, whose headquarters, it may be mentioned, are at 33 Fitzroy Sq., will be more fully dealt with in a later letter.

L. G.-S.

CHICAGO.

The National Institute of Arts and Letters, the National Sculpture Society, Academy of Design, American Institute of Architects and American Academy of Arts and Letters with representatives of the Authors League, N. Y. Chapter of American Institute of Architects, Architectural League and certain musical and dramatic Societies, through the efforts of Hamlin Garland and eleven other members of the National Institute of Arts and Letters, resident in Chicago, will meet in joint session in the rooms of the Cliff Dwellers, Nov. 13-15 next. The Cliff Dwellers will be the hosts of the delegates and will provide a special train to convey them to and from New York.

In Dealers' Galleries.

Small exhibitions continue at the various galleries of greater and lesser merit, but all attractive and inspiring. A fine Wendt at Thurber's, a Salvator Rosa and George Morland at Anderson's, Alfred Juergen's twenty paintings of gardens at O'Brien's, good examples of modern art at Moulton and Ricketts and, at the Reinhardt Galleries a Keith, a Bougereau, a Roybet and excellent paintings by many American artists, all attract visitors.

At the Artist's Guild there are now a few canvases by Birge Harrison, John F. Carlson and George H. Macrum all of exceeding interest and variety. Romanelli has a spirited study of a runaway horse on the plains with the rider dragged by the stirrup but holding a "gun" to take the "Last

Chance"—death for the horse, or himself. Frank Werner who specializes in portraits, has completed an excellent likeness of Frank D. Elliot to be placed in a fraternity house by Evanstonians.

The exhibition of etchings by Anders Zorn at the Rouillier Galleries has been most successful. Charm, variety, brilliancy and fine technique distinguish the display. This exhibition will be followed by one of a miscellaneous group of examples of the best masters and on Nov. 5 the display of the Chicago Society of Miniature Painters will also attract. The annual exhibition of the little band of "painters in the little" have developed an interest in this delicate art that is surprising. The officers are Carolyn D. Tyler, president; Eda N. Casterton, vice-president; Marian L. Dunlap, treasurer, and Magda Heuermann, secretary. The exhibition will continue several weeks at the Rouillier Galleries.

Charles W. Dahlgren, the painter and etcher, has organized a class which will paint in the "open" during the winter, sheltered by tents only. Mr. Dahlgren has most successfully proven himself a snow painter and his enthusiasm has extended to others.

The 26th annual exhibition of American Oils and Sculptures will open Nov. 14 at the Institute, to continue to Dec. 7. The annual reception at the opening will be made one of honor to the members of the National Institute of Arts and Letters, who will be in convention here at that time.

The Tuesday afternoon lecture course in Fullerton Hall at the Art Institute, will open Nov. 4, with a talk on "The Decorations of the Chapel of the Ascension, London," by Dr. William E. Barton, of Chicago. The Alliance Française will give a free lecture each Saturday beginning to-day.

Giselle D'Unger.

BUFFALO.

The most important "one-man" Exhibition ever held at the Albright Art Gallery, and perhaps the most important of its kind ever held in America, will be the remarkable collection of Sculptures, with some paintings and drawings by the late Constantin Meunier, of Brussels, considered by some critics the greatest sculptor of modern times, and to open about Nov. 15 next. Miss Cornelia B. Sage, Director of the Albright Gallery, went to Brussels last summer, found the heirs of the late Constantin Meunier, and finally persuaded them to lend her the entire collection for the Albright Gallery, and for all the leading museums in America as well. Since her return she has been arranging the endless details for the exhibition and now about a hundred bronzes, statues, reliefs, including four parts of the great Monument, "To Labour," and about sixty paintings, pastels, water colors and the drawings for which Constantin Meunier was also so celebrated, are on the ocean.

After being shown at the Albright until late December, the collection will be exhibited at the Carnegie Institute, Pittsburgh, and will then go in turn to the art Museums of New York, Detroit, Chicago, St. Louis and other large American cities.

Miss Sage's idea in arranging this exhibition of Meunier's works is in honor of labor and to edify the working classes of Buffalo and all great American cities. The work of Meunier depicts definite pictures of generations of labor up to the present time. It is the perfect presentation of the eternal struggle of man against unconscious power, a gigantic drama, of all periods, but which in our time, perhaps, is seen under an aspect more grand and terrible than in past ages.

PARIS LETTER.

Paris, Oct. 21, 1913.

Aston Knight, who is leaving for America with his family, Nov. 5, has been holding, for six days only, at Knoedler's Galleries in the Place Vendôme, an exhibition of the paintings which he proposes to exhibit in America, this season. The 42 pictures are representative of the artist's work at different periods, and include some of the best that he has yet painted. One of the most successful is the evening landscape representing a house and trees by the side of a river. The pictures have not all been painted in France. There are several English and Dutch landscapes and also some views of Venice. Mr. and Mrs. Aston Knight purpose remaining in America until next March.

The American sculptor, Mme. Huxley de Labranche, has an exhibition of her work at the Galerie La Boétie, where she shows nearly fifty sculptures and a large number of drawings. As the majority of the sculptures are small, they are rather lost in the large gallery and would be seen to greater advantage in a smaller space. The two large statues exhibited are among the least successful. One of them seems to be inspired by the sculpture of the Italian Renaissance, and it provokes a comparison not to its advantage. In these two cases, at least, the sculptor has attempted a task beyond her powers, but an artist is not to be blamed for aiming at the highest. Many of the smaller bronzes and plasters show great ability and a remarkable sense of movement, but the artist's achievement is not always equal to her imagination. The more important bronze of a sleeping Cupid is an admirable piece of work, which shows the talent of the sculptor at its best.

Messrs. Allard have greatly enlarged their galleries in the rue des Capucines by taking in the ground floor of the house. The new galleries, which are admirably lighted, are inaugurated by an interesting exhibition of paintings by living, and recently deceased French artists. M. Druet is holding in the Rue Royale an exhibition of the original posters designed by various artists for his old gallery in the Faubourg St. Honoré. Among other exhibitions is one arranged by La Mode at the Manzi-Joyant Gallery, which is devoted to art as applied to feminine costume.

Messrs. Canessa are constructing a building at the back of the courtyard of their premises in the Avenue des Champs-Élysées, to which their galleries will be transferred from the premises on the street as soon as it is ready. The whole courtyard will be covered over to form an exhibition gallery.

M. Jacques Doucet has bought from M. Belin, the well-known bookseller, for the Art Library which he has presented to the University of Paris, a copy of the whole engraved work of Watteau, executed under the supervision of M. de Julienne, the friend of the painter, of which only 100 copies were printed. The four volumes are bound in three and the bindings have the arms of the Duke of Gesvres.

Mr. W. M. Voynich, who not long ago acquired one of the finest private collections in Europe of illuminated manuscripts, is at present at Vienna, but is expected in Paris shortly.

Miss Florence Heywood, author of "The Important Pictures in the Louvre," is shortly to resume her art lectures in the Louvre, the Luxembourg and other public galleries and will later on discuss "modern tendencies" at the Autumn Salon.

Robert Dell.

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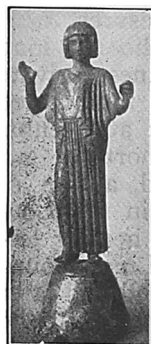
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THE BACON SALE.

The three days' sale, Oct. 23-25, of the
paintings and art objects removed from the
residence of the late Francis M. Bacon, at
the Anderson Galleries, resulted in a grand
total of \$14,226.

The seventy-six paintings included in the
sale brought \$5,684 and brought as follows:
An early Italian painting, "Madonna Hold-
ing a Crucifix," was bought by the Metro-
politan Museum for \$825. An early Italian
altar triptych, "Madonna and Child with
Two Saints," \$300; "Adoration of the Magi,"
by Tiepolo, \$200.

Low prices were obtained for works of the
early American school. John F. Kensett's
"Conway Valley, New Hampshire," exhibit-
ed at the Centennial Exposition in Philadel-
phia in 1876 and which the artist probably
sold for \$5,000, went to Mr. J. R. Vanderlip

for only \$85. John Rollini Tilton's "Temple
of Kom Ombo, Upper Egypt," brought
only \$25, and Daniel Huntington's "Remin-
iscences of Italy," went to Mr. F. B. Camp-
bell for \$125.

Mr. Bryson Burroughs, of the Metropoli-
tan Museum of Art, paid \$125 for "Christ
and the Apostles," after Fra Angelico.

An Italian embroidered altar front went
to F. John for \$205. The Lans Curiosity
Shop paid \$108 for the carved doorway from
an Italian palace.

COPIES OF OLD MASTERS.

The Old Masters Art Society (Inc.), will
open next week an art gallery at No. 431
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Mizner is the founder and proprietor of the
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Mr. Henry Reinhardt arrived on the
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by Mrs. Fritz Steinmeyer, arrived on
the Imperator on Wednesday.Mr. I. Simmons arrived on the Lu-
sitania on Thursday.Mr. Frank Partridge arrived on the
Lusitania on Thursday.An exhibition of thirty-three color
etchings by George Senseney will open
Monday at the print gallery of the
Brown-Robertson Co., 707 Fifth Ave.Miss Counihan has recently received
at her establishment, 59 East 52 St., a
fine collection of pink lustre Wedg-
wood.An exhibition of early English Sport-
ing Prints, some very rare and inter-
esting, will open at the Knoedler Gal-
leries, No. 556 Fifth Ave., on Monday
next, Nov. 3, to continue through Nov.
15. On Nov. 17 Carroll Beckwith will
show "Views of Versailles," painted
there last Summer and early this Au-
tumn, and after this display will come
one of recent oils by Aston Knight.

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